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FEB 6 1933

# *The* ART NEWS

VOL. XXXI

NEW YORK, FEBRUARY 4, 1933

NO. 19 WEEKLY



"SEATED LADY"

MAX KAUS

*This painting, from the collection of the Galerie Flechtheim, Berlin, is included in the International-1933 Exhibition of Contemporary Painting assembled by the College Art Association at the Rockefeller Center, New York.*

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"MRS. WILLIAMS"  
By Ralph Earle  
Lent by the  
Newhouse Galleries

Three paintings included in the exhibition

## "BACKGROUND OF AMERICAN PAINTING"

Under the auspices of the College Art Association

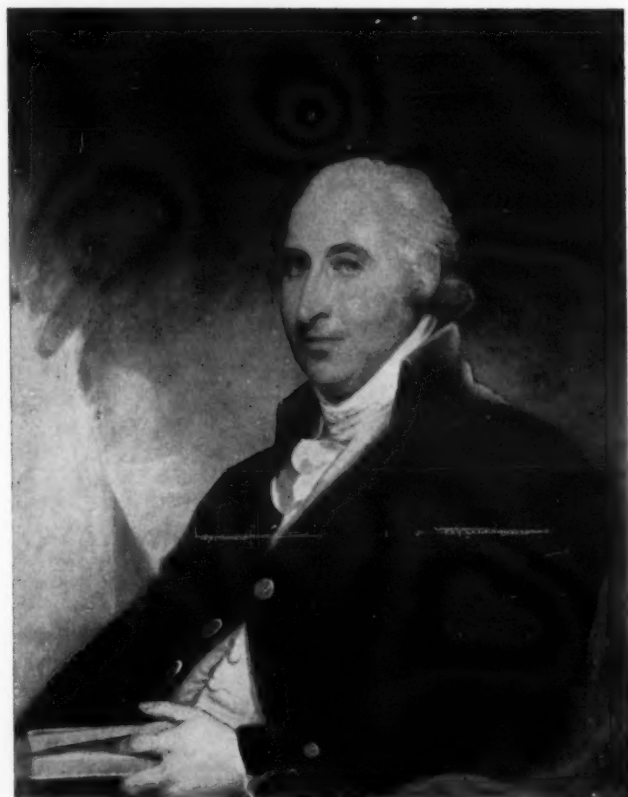


"PEACOCK  
FEATHERS"  
By  
J. Alden Weir, N. A.  
Lent by the  
Macbeth Galleries

### EXHIBITIONS

- Until February 8th Loan Exhibition of Etchings, Lithographs, Drawings, Water-colors and Paintings by Jean-Louis Forain from the collection of Albert H. Wiggin, Esq.
- Until February 11th 34th Annual Exhibition of the American Society of Miniature Painters.
- Until February 18th Background of American Painting. (Under auspices of the College Art Association.)
- February 7th to 18th Recent Works by Anthony Thieme.
- February 11th to 25th Fellows of American Academy at Rome.

"JOHN SHAW"  
By Gilbert Stuart  
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# The ART NEWS

S. W. Frankel, Publisher

NEW YORK, FEBRUARY 4, 1933

## Milch Galleries Hold Interesting Eakins Exhibit

Artist's Methods and Purposes  
Well Illustrated in Display,  
Including Many Works Never  
Shown Before in New York

By RALPH FLINT

With the gradual emergence of the art of Thomas Eakins into general acceptance as an integral part of the main American tradition in painting, any showing of his work is of importance, no matter how slight the data may be. He is one of our great ones, now, and he continues to grow in stature with each fresh display of his work. The present group of paintings and sketches at the Milch Galleries will give students of his art an unusual chance to investigate the artist's methods and processes, as the most exciting of the various items gathered together here offer considerable evidence of the way he went about preparing the larger canvases. There is, for instance, a preliminary study for his "Violin Player," the famous canvas that now hangs in the Metropolitan Museum of Art. There are also various other items of this nature, such as the sketches for "Courtship," "Capt. Wilson," and "Woman's Portrait." The "Woman in White" is also partly unfinished, and there are several small studies, particularly the little "Nude," and the head of "Harrison Morris," that are gems of inspired and sustained notation. The famous "Rush Studio" canvas, in which Eakins has carried the central figure of the nude model to a point of complete realization, while leaving the rest of the canvas in a state of preliminary indeterminateness, is likewise a feature of the show.

Among the various drawings shown are two interesting perspective studies for the rowing scenes that Eakins delighted so to paint. He went to no end of pains to secure the exact relationship of boats and river reaches and reflections, meticulously ruling off the lines that determine pictorial longitude and latitude. It is curious to find that, in these special studies, Eakins penned in French the data which he wished particularly to recall; for he spent practically all his life in his native city of Philadelphia where I am sure the habit of speaking or writing in any foreign tongue was pretty much of a stunt. The habits of Eakins' student days in Paris must have stuck, and he probably delighted in recalling the various technical problems that he was expected to solve in the manner of his confrères at the Ecole des Beaux-Arts. There are several "life" studies here, probably done in his own studio in Philadelphia, as they seem to have no Paris hall-mark. Such works show his constant interest in studying the human form and in "keeping his hand in."

As Lloyd Goodrich pointed out in his introduction to the catalog, issued by the Museum of Modern Art at the time of its Homer-Ryder-Eakins show three seasons ago, Eakins' art was of a sort that kept itself fresh and fecund, that never let itself run into fashionable ruts and grooves. To quote Mr. Good-

rich: "Eakins' realism was never a matter of the surface. His painting shows no trace of the attempt to capture superficial appearances that preoccupied most of his generation. His portraits differed fundamentally from the brilliant shadow-painting of Sargent, Chase and Duveneck, masters of surface naturalism and of the flowing brush. He did not merely paint the illusory aspect of things, as they did, but created a world of ponderable forces. His concern was always with the deepest probabilities of reality. His work had formal qualities—depth, volume, solidity, weight—such as could be found in only a few painters of his day in any country. The physical existence of his pictures is tremendous; they have a quality of strength and permanence that places him among the few masters of plastic form of his time."

Of the canvases in this exhibition at Milch's that show Eakins in the full flower of his talents may be mentioned the "Cowboy," "Mother," "Father," "Champion Racer," "Prof. G. F. Barker" and "Biglen Brothers" (though this last work is hardly up to the various other pictures that he painted of these notable oarsmen). The "Cowboy" is, for Eakins, a very atmospheric rendering of flesh, since the

### Important Works Bought Recently For Kansas City

THE ART NEWS learns with pleasure that the Trustees of the William Rockhill Nelson Gallery of Art of Kansas City, and their art advisers have recently made important purchases of paintings, sculptures, furniture, and decorative arts, as well as examples of Oriental art, in the New York market. The nature of these acquisitions, which greatly enrich the growing collection of this museum, will be made known at the time of the opening.

artist often went after his sitters with a feeling for strictly rendered detail that Copley might have envied. Perhaps it is this very atmosphere of pictorial elusiveness that makes the present exhibition such an agreeable ex-

(Continued on page 4)



"STORY OF LERAIN," FROM "CARTEL D'AMOUR"

FRENCH, XVTH CENTURY

This early weave, loaned by Wildenstein and Company to the John Woodman Higgins Armory at Worcester, permits an interesting and valuable comparison between the arms and armor which it depicts and the examples on view in this unique museum.

## Rare Assyrian Art Given by Rockefeller to Metropolitan

Mr. J. D. Rockefeller Jr.'s recent gift to the Metropolitan Museum of a magnificent series of Assyrian sculptures makes the Near Eastern collection of the museum the most important in this country, and second only to that of the British Museum. It is therefore particularly interesting to learn that the museum's holdings in this field, including these outstanding new acquisitions, are to be permanently displayed in one department. This special exhibition will open to the public on February 27. With public attention turned towards Persia and Mesopotamia through the extraordinarily important finds made by Professor Herzfeld at Persepolis, these antiquities from Persia's neighbors and forerunners, Babylonia and Assyria, will be of added interest.

It will be remembered that on Sir Henry Layard's return from his explorations of the ruins of Nimrud and Nineveh some ninety years ago, there was intense excitement in London and

subscriptions were taken to finance the removal of the sculptures. Many of the discoveries went to build up the British Museum's collections; but at the same time an important share fell to the ardent subscriber, Sir John Guest, who built a private museum for them on his estate. His grandson sold the lot a few years ago, and after Mr. Kelekian brought them to this country they were acquired by Mr. Rockefeller. Through the latter's generosity this magnificent series has been for some time on view in the Pennsylvania University Museum, Philadelphia.

Coming for the most part from the palace of King Ashur-nasir-apal II of Assyria at Nimrud, the sculptures date some four hundred years earlier than those at Persepolis, and show in an extraordinarily complete way the origins of ancient Persian art. This important gift comprises a colossal winged bull and a winged lion from one of the gateways of the palace, as well as numerous large slabs of the alabaster decorations of the walls. Detailed descriptions of the pieces must await the exhibition, which is scheduled for the end of this month.



## New Yorkers Lead Prize Winners in Pennsylvania Show

PHILADELPHIA—The majority of prizes in the 128th annual exhibition of the Pennsylvania Academy of Fine Arts on January 28 were awarded to New York artists. The leading prize, however, the Temple gold medal, was bestowed upon an imaginative composition, "Pool at Ilk," by a Philadelphia artist, S. Walter Norris. The well known New York artist, Georgina Klitgaard, was successful in carrying off the Jenny Sennan gold medal for the best landscape in the display. Miss Klitgaard's canvas was entitled "Winter Wheat." Another of the most important prizes, the Carol H. Beck gold medal for the best portrait went to "Girl in Black and White" by William Glackens of New York. Wayman Adams' striking figure work received special recognition through the Walter Lippincott award of \$300 for his "Jerome Myers." Another cash prize, the \$100 Mary Smith award for the best painting by a Philadelphia woman artist, went to "After Lunch" by Catharine Morris Wright.

Among the sculptors Edmond Amatels of New York was voted the James E. McLees award of \$200 for his "Circe," while the George D. Widener Gold Medal went to John Gregory's "Lyric Love."

According to John Andrew Myers, Secretary of the Academy, there were eighty-two fewer paintings accepted this year than last, although a larger number of artists sent in work. The sculpture, numbering approximately one hundred examples in the present show, maintains about the same representation as last year. According to Hugh H. Breckenridge, a member of the jury of selection, the present exhibition offers a very fine cross-section of the art being produced in this country, and represents practically every tendency. Walter S. Morris' canvas, which won the Temple gold medal, depicts a colorful scene on the Cornish coast, and is unconventional in style and arrangement.

The "wall of honor" in this year's Academy presents some striking contrasts, featuring especially Cecilia Beaux's portrait of John Frederick Lewis, which is flanked on either side by a number of very modern works. These include such abstract compositions as Arthur B. Carle's "Color Arrangement" and Raphael Sabatini's "Form in Space." Other works by well known artists which attracted considerable attention include Leopold Seyffert's "Green Pyjamas"; Alexander Brook's depiction of his artist friend, Raphael Soyer; John Sloan's "Sunday—Girls Drying Their Hair" and Adolphe Borl's, "The Black Hat."

Conservative art tendencies were predominant among the portraits submitted, which included characteristic canvases by Violet Oakley, Jere R. Wickwire, Alice Kent Stoddard, Abram Poole and Lazar Raditz. Of the works of the older school, Childe Hassam's "Listening to the Silent and Inner Voice" attracted great attention, while other popular landscapers include Daniel Garber, with "Winter and River Bank—Milford" and W. Elmer Schofield, with "Trenwith: Cornish Farm." More modern tendencies in this same field can be studied in such works as Rockwell Kent's "Corn Island," George Biddle's "Harvest" and many other compositions. The brilliant and highly personal technique of Kunyoshi is well exemplified by his "Maïne Family," while the vigorous and trenchant commentaries of Guy Pene Du Bois are set forth in his "People."

The large number of New York artists who have contributed to the exhibition is reflected in the subject matter of many canvases devoted to picturesque aspects of Manhattan. Especially to be noted are John Sloan's "Sixth Avenue and 3rd Street"; Jerome Myers' "West 53rd Street"; Ernest Flene's "Fire Boat, New Yorker"; Lamar Dodd's "Down 9th Street," and vivacious Harlem scenes by Ernest Lawson and Louis Ribac. Skillful treatment of the nude is found in many canvases, especially in the paintings of Leon Kroll, Kenneth Hayes Miller and John R. Grabach.

Sporting subjects with their many opportunities for swift notation of movement and brilliant setting have appealed to many artists, such works as Sidney E. Dickinson's depiction of an Italian prize-fight, George Harding's "Jockeys and Horses," and F. Luis Mora's "The Retiring Champion," attracting particular attention in this group.



"JEUNE FILLE AU CHAPEAU"

By RENOIR

This work by the great Impressionist Master has been acquired by the John Herron Art Institute of Indianapolis from the Durand-Ruel Gallery.

## Cleveland Adds Interesting Works to Everett Memorial

CLEVELAND.—Acquisitions from the income of the Hinman B. Hurlbut Fund and acquisitions as gifts through the generosity of Mrs. Henry A. Everett for the Dorothy Burnham Everett Memorial Collection have meant a steady growth for the collection of American picture in the museum. The interest and catholic taste which have gone into the forming of the Dorothy Burnham Everett Memorial Collection are illustrated by subsequent additions, pictures representing an appreciation of the best achievements of indigenous production.

The earlier XIXth-century painters who followed in the trail of the Hudson River tradition included among their loosely knit ranks two men—Ralph A. Blakelock and William Morris Hunt—whose work has only recently been represented in the museum's collection. Blakelock's "Yellow Light," in the Everett Collection, shows a striking use of his vivid, almost melodramatic light effects, though there is less color contrast than in some other examples. It was unfortunate that his contributions as a painter were not more widely realized until late in his life. Then, after he had lost his mind, he received recognition.

William Morris Hunt, a man somewhat earlier, fostered the growing interest in French painting in America. The "Miss Russell" by this artist, owned by the museum, has all the richness of color which the romantic generation in France, through Delacroix,

absorbed from the Venetians and then subdued within a mellow-brown palette. The conscious use of this rich color led him ultimately to experiment in the early ventures of plein-airism. Canvases by Duveneck and Fuller represent the same tendencies in painting, at work in different localities: rich colors within the narrowed limits of a brown palette.

The two canvases by Sargent in the Everett Collection, "Head of a Girl" and "The Cossack," are intimate and sketch-like, but full of the vigor which became overconscious in the artist's more expansive moments. His earlier style, as here shown, was principally confined to a subdued use of tones, a narrow and more telling range of colors.

The late Emil Carlsen carries forward, in such pictures as his "Woodland Interior," the tendencies which from Hunt's time through the first quarter of the present century were building a heightened and clearer mode of representation.

Among the canvases by contemporary American artists is a picture by Henry G. Keller, whose home and birthplace are Cleveland, but whose reputation is nation-wide. In his "Wisdom and Destiny," the clear use of color and a sound basic appreciation of drawing and composition are found. The poetic content of Keller's work is as apart from the workaday world as is the elusive character of Arthur B. Davies's "Gulf and Crest," a recent accession for the museum.

## SHOW OF EAKINS' ART AT MILCH'S

(Continued from page 3)

perience—that makes one feel as if one were taken on a privileged tour behind the scenes of Eakins' art, and found him in informal mood and manner. The "Father" is a fiery performance that must have come off with considerable celerity and despatch. The large full length likeness of Prof. Barker, however, is a work that is obviously the result of slow time and much deliberation. The "Champion Racer" is one of those gems of clear pictorial realization that put Eakins on a par with the best masters of detailed delineation. It has an almost Bellini-like serenity of effect, and one recalls the river-way with its scullers, gently afloat, its banks and bridge, and the blue heavens with trailing white clouds, like some scene snatched from the vivid sequence of a dream. It is instructive to visit such an exhibition today, when the turning of the tables has plucked the art of this Philadelphia painter out of the mild approbation of his own period, and set it high above the work of those fashionable painters who once so eclipsed him. It is salutary for us to give earnest heed to these curious twists and turns of fame and fortune, lest we be swept by any paltry considerations when rendering aesthetic judgment. Only today have we had the strange experience of watching the work of Eilshemius come into its own after a lifetime of indifference and distrust. However hard it may be upon the individual artist who is forced to wait, perhaps in vain, for general public acclaim, it is comforting none the less to realize that in due season every artist worthy of the name will be recognized.

## ST. LOUIS GETS EARLY TAPESTRY

ST. LOUIS—A romantic tapestry of exceptional beauty and interest has recently been acquired and is appropriately hung in the mediaeval section of the City Art Museum of St. Louis. Judging by the style of costumes depicted, it must have been woven some time after the Italian campaign of Charles VIII—that is to say, the last years of the XVth or the first years of the XVIth century—undoubtedly for the Montmorency-Laval family of Attichy, France, whose coat-of-arms appears prominently in the center on the left-hand side.

Where it may have been woven one can scarcely venture a guess, since not until considerably later were tapestries signed by the manufactory, and differences of technique were practically indistinguishable. The marked individuality of style found in this tapestry would seem to indicate that it came from one of the small workshops in France or Flanders rather than from a large manufactory, for it differs considerably from the better known styles of this period. There is none of the mingling in "sweet confusion" of many figures, typical of tapestries from Tournai, nor yet the intensely dramatic action and caricature-like faces of the early Brussels tapestries. As in these, however, the scenes are arranged in horizontal series, one above the other, each group being of about equal importance. But here, in contrast to most tapestries of the period, the design has been limited to a few figures strongly treated, as in earlier examples, against a background of unusual simplicity.

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## EXHIBITIONS IN NEW YORK

### DUTCH PAINTINGS

Howard Young Galleries

The lesser luminaries of the Dutch school are being given special presentation at the Howard Young Galleries prior to their forthcoming exhibition of "Entering the Twentieth Century," under the auspices of the College Art Association. The canvases chosen for this colorful display of XVIIIth century painting in the Lowlands bring together such men as Hobbema, Ruysdael, Moreelse, van der Helst, Mole-naer, de Keyser, Stork, Cuyp, David Teniers, Maes and Fabritius. Mr. Young has added a "Baptism of the Eunuch" by Rembrandt, painted when he was twenty-two years old, a canvas that has been well expertized by leading authorities. The most interesting item concerning this Rembrandt work is the artist's delineation of the central figure of the elderly saint in precisely the manner that he employed in his later years for types of this sort.

The Maes canvas of "Two Boys in a Landscape," seen here before, is one of the liveliest bits of painting in the show, although the landscape background might have been by another hand, as was the custom among artists of this epoch. The Hobbema "Water Mill" is fine in tone, and the little Teniers "Interior" ranks as quite the best piece of painting from a purely technical point of view. The Fabritius "Portrait of a Lady," with very rosy cheeks and a genial presence, was a special favorite of the late John Van Dyck, so Mr. Young tells me, and it appears that the noted Rembrandt critic often stopped in to examine it for the purposes of studying Rembrandt's actual handling of paint, as well as for the sake of the painting itself.

### CARLA WELLENDORF

Marie Harriman Gallery

Landscapes and still-life subjects by Carla Wellendorf, a young Danish artist, is the special attraction of the moment at the Marie Harriman Gallery. Here is work by a young lady who, I am told in all good faith, has but just taken up her brushes in any special seriousness. It seems fairly incredible that an actual beginner could have arrived at such excellence of brushwork and coloration within the short space of a half year, but such, it seems, is the startling truth underlying the Wellendorf demonstration. More and more does the art of painting



"MISS MARY EDMUNDS"

By ARTEMIS TAVSHANJIAN

Winner of the Levantia White Boardman prize of \$100 and medal at the 34th annual exhibition of miniature paintings at the Grand Central Art Galleries.

seem to come like second nature to the younger generation, and already we have convincing signs on every hand that an American Renaissance of startling proportions is under way. I am not sure whether Mrs. Wellendorf intends to stop here for any length of time but, if she does, she is bound to become a distinct addition to the livelier art circles of the town. While the artist's pictorial point of view is fairly conventional, she paints with considerable uncton and style, and several of her studies of fruits and flowers and birds should "prove provocative"—as the Harriman Gallery catalog so aptly puts it—to interested visitors.

### JOHN WELLS

Knoedler Galleries

Portraits possessing a strong Italianate influence are on view at the Knoedler Galleries, the work of John Wells of England. Mr. Wells has shown examples of his clear-cut style here on one other occasion, and he has apparently made a host of American friends through his clever brushmanship, as a goodly number of our best people have sat to him in the interim.

Mrs. E. Edward Manville, en gala in shimmering satin and diamonds, is here duly recorded for posterity, and Mrs. Westmore Willcox, Jr., has been decoratively limned in a lovely Fortuny costume. Mr. Wells has done a handsome portrait of Mrs. Charles Aubrey Cartwright in much the elongated manner of our own Abram Poole, while he has painted Mrs. John Hone Auerbach in a more intimate setting of calla lilies and white satin hanging.

The poetic side of Mr. Wells' art comes out in his smaller portrait heads and genre pieces, the charming study of "Christopher," with its romantic Italian landscape background, being clear-cut delineation of a high order. "Katherine" is another portrait head of this type, and I also liked the "Portrait of a Young Man" for its crisp style and cool coloring. The "Group Representing a Family Celebrating an Anniversary" is undoubtedly a family document of great personal value, as it gives each member of this intricately managed group an equal share of emphasis, but it is not one of Mr. Wells' happiest pieces of painting. Here is another ready answer to the perplexed sitter not quite certain to whom he should turn for the portrait to end all portraits.

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## GWEN LUX HENRIETTE REISS

### Delphic Studios

Gwen Lux, one of the youngest practitioners of the plastic arts in this town, follows up her recent sensational banishment from Radio City Music Hall with a one-man show at the Delphic Studios. Naturally her large "Eve" that, in company with William Zorach's "Spirit of the Dance," was so rudely thrust forth from Roxy's emporium, is the central attraction at this exhibition, although it is not by any means the only contentious work that she has evolved. Miss Lux leans toward the symbolic in sculpture, taking such liberties as suits her fancy much in the way of Archipenko and Noguchi. In her own words "the human figure appears only as a basic motif and not as representation of nature," but it is not any too clear just what such compilations of form as the "Eve" are intended to typify. It is certainly a strangely contorted figure and is far from being the sort of work for a conventional cinema palace. Miss Lux's work is evidently designed for a very specialized group.

Her "Hero" is another similar piece of invention, possessing a greater clarity of form and flow of line than the "Eve," and embodying organically more of the "feeling of life and emotion" than Miss Lux and her contemporaries in the plastic arts are consciously after. The artist is clearly at the threshold of an interesting career and I trust that the high-sounding dicta that she propounds in her foreword to the catalog will not throw her off her course. I hope, too, that the

sudden rush of publicity due to Roxy's imperious gesture of displeasure will not disturb her "deepgoing concentration" on the "ultimate reasons of things."

Henriette Reiss is also at the Delphic Studios with "Music Interpretations Based on Rhythm," that are quite the best of the various attempts that have been made to transpose the elements of sound into terms of color and line and space. Curiously enough, these decorative excursions of Mrs. Reiss bear a marked resemblance to the images that figure so thrillingly in the German film that was shown at the opening of the new Film Society last Sunday night when we saw for the first time the actual photography of sound waves. Mrs. Reiss is constantly alert in sensing out her rhythmic patterns and is obviously one of the few equipped to attempt this intricate transposition of values.

## AROUND THE GALLERIES

Mina Loy, American maker of verse and long-time resident of Paris, is showing recent paintings at the Julien Levy Gallery. While various detached ideas are embodied in these imaginative canvases, they present a sort of sonnet sequence, in which the general poetic mood seems more important than any of its component parts. Miss Loy uses mask-like faces and curiously cupped hands to illustrate her meanings—faces and hands that hover, wraith-like and detached, against vaporous backgrounds now and again shot with stars. A subtle Oriental tang

gives these Loy inventions a definite power that keeps them from being merely airy fancies. She manipulates her details with enough variety to avoid any unique sense of repetition, and she carves out her forms with sufficiently masculine boldness to escape the pitfalls of feminine frippery. The only canvas that seemed to fall short of the mark that Miss Loy has set for herself is the large one with various cherubim chasing a butterfly.

There are also photographs on view at this gallery by an American camera artist who rejoices in the almost unbelievable name of Luke Swank. He sounds as if Sherwood Anderson had invented him, but the very interesting and concretely managed views of various portions of the American scene cultivated by this artist serve to substantiate his claims to photographic entity and acclaim. While Mr. Swank relies wholly on intuition to get his various effects, disclaiming any academic sense of composition, line or accent, he certainly knows his stuff, as the saying goes, and there are many prints, particularly the circus set, that are well worthy of highly expert camera artists.

Carl Ziegler, who presides over the print department of the Weyhe Gallery with such good grace and intelligence, has at last come forth with a Fifty Prints of the Year show of his own selecting, and his choice is well up to what one might expect from his hand. A lively lot of moderns, you may be sure, with a liberal sprinkling of newcomers whom Mr. Ziegler has apparently been keeping careful watch over. Only Rockwell Kent and Mahonri Young could be accused of having any academic affiliations, while the rest of the group strike out in all directions

with that untrammelled instinct for individual and dramatic expression that is bringing the younger American artists into high repute. It is impossible to single out any special group of prints for special consideration in a short review, but it is safe to say that the show as a whole is quite the most stimulating of any of the various prints assemblies of the year, and that it demonstrates with fresh certainty the way the younger print-makers are tending.

Out of the fifty men and women on Mr. Ziegler's roster, thirty-three choose the rewarding lithographic plate. While Mr. Ziegler has not attempted to cover the etching field, since there have been several shows of that sort already this year, yet it is plain that the modern tendency toward a less exacting medium is a clearly defined expression of the times. Frank Osborn contributes an interesting air-brush print, the first of its kind that I have seen, and he achieves certain undeniably charming effects. Ernest Fiene, George Biddle, Thomas Handforth, Stow Wengert, Howard Cook, Adolf Dehn, Emil Ganso, Raphael Soyer, Stuart Davis and Wanda Gag are some of the artists represented.

Allen Tucker is showing new canvases and watercolors at the Rehn Galleries that follow more or less along the pictorial lines that he has set for himself these past years. There is nothing particularly novel in these recent works by Mr. Tucker, but he keeps alive his interest in atmospheric landscape and figure painting. What I like best in the present show are the watercolors, done with a free hand and a decorative invention that one does not always find in the oils. One of these works, with a vivid spread of solar

rays, is top notch water coloring, and I also noted with special interest the way Mr. Tucker has drawn in his old fruit tree. "Ironweed," "Iris," and "Cape Ann" are other canvases that particularly embody this artist's command of heavy impasto in connection with brisk brushwork.

John Becker once more puts on a supplementary Charlot show that tends to outdistance this Mexican artist's more pretentious performances. Just as last year, Mr. Becker fills his gallery with small sketches and studies that embody all the strong racial and inventive qualities of Jean Charlot's painting, as recently demonstrated at the John Levy Galleries, but at the same time giving a clearer, less forbidding record of his neo-Mayan conception of form. There is indeed considerable wit and enduring vivacity in these watercolors and drawings.

The Newhouse Galleries have got together an interesting group of canvases under the general heading of "American Genre Paintings—A Forgotten School" and we see a vivid section of the American scene when Indians were more than figurants of an artists' colony, and the old corner drug store was the beginning and end of the social round. Quaint winter and shipping scenes, humble portraits that have now become documents of surpassing interest to students of Americana, fancy subjects like the "Turning Tables" wherein a group of hunted animals are putting the finishing touches to a nice meal of fried woodmen, and the "Cinderella at the Kitchen Fire," all combine to piece out

(Continued on page 10)

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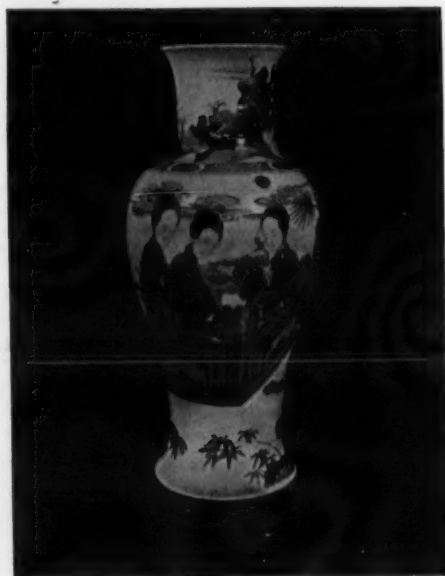
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THE COLLECTOR AND  
THE MUSEUM

In line with the comparatively recent project of rejuvenating the Metropolitan Museum of Art comes William Sloane Coffin's announcement that a series of museum evenings are to be inaugurated in the near future at which small groups of men and women interested in some special phase of collecting are to be entertained and edified. Mr. Coffin has apparently been thinking along the lines of our last week's editorial, wherein it was pointed out that in most cases our notable collectors have had little assistance in their special field from the museums, although in the end the museums eventually benefit from the generosity of American art lovers. Mr. Coffin is wisely stressing the point that the more the museums aid collectors, the more help will our great public institutions receive in return.

The Metropolitan is thus planning to stand sponsor to the budding, or even the adult collector, by providing opportunities for print lovers, furniture specialists and those interested in such highly specialized fields as glass, ceramics or textiles to get together from time to time under the personal and intimate direction of one of the museum's staff. A number of years ago an organization known as the Connoisseur Collectors was formed in New York City among amateurs of Eastern art, and the various sessions proved to be vastly instructive and stimulating, especially as the meetings were held at various homes where notable rarities were to be seen. Mr. Coffin's plan, based on a similar alignment of forces

and interests, with the Metropolitan's endless wealth of material to draw upon for examination and discussion, should prove a popular one.

The rapid rise in museums and museum activities throughout the country indicates an increasing interest in art, which in turn, can be counted upon to produce its quota of collectors. If these newly aroused patrons of the arts can be taken into the confidence of our museums and given expert advice and encouragement in the early stages of their activities, many unfortunate and often costly mistakes may be eliminated. It is only too true that most collectors begin timorously and end on an almost unsuspected note of confidence and discernment. This, then, is obviously one of the most constructive steps that the Metropolitan has undertaken in a long while. It is directly in line with the educational policies that the museum has cherished for so long and yet transcends most other forms of instruction in the fine arts by deliberately putting each student on his own both as an individual authority and as a responsible member of that body of connoisseur collectors which is the eventual sustaining body of our depots of art.



"MRS. FORTNUM"

One of three important paintings acquired from the dispersal of the late Alfred H. Mulliken collection at the American-Anderson Galleries in January by the new Springfield Museum of Fine Arts, which will open in April.

By FRANCIS COTES

RECENT BOOKS  
ON ART

ALFRED DAVID LENZ SYSTEM OF  
LOST WAX CASTING

By Hugh F. Lenz  
Published by National Sculpture  
Society, New York  
Price, \$1.50

The many admirers, not only of the art of Alfred David Lenz, but of his craftsmanship, will find this explanation of the artist's process an interesting document. At the artist's death the author, who had long been associated with his brother, took over the studio and apparatus. With the aid of the artist's sketches and notes, the author proceeded to experiment with wax models made from the plaster moulds he had inherited. After months of labor he finally succeeded in making perfect models in the *cire perdue* or "lost wax" method. Mr. Hugh Lenz then wrote his explanatory treatise and includes the artist's formulae for his wax and alloys and, step by step, the system of his casting.

The Alfred Lenz "flexible flask" is described and illustrated, as is his

method of coring and his complete metal casting equipment. The artist's coloring formulae and methods are also given space in this work. We feel a vote of thanks is due the National Sculpture Society and the heirs of the artist for now making public the results of Alfred David Lenz's life of study.

CRANACH VOLUME  
RECENTLY ISSUED

An important publication on Lucas Cranach has just been finished by Dr. M. I. Friedlander and Dr. J. Rosenberg. From the enormous number of pictures attributed to this artist, the authors have selected uncontestable works which worthily represent the master. This book thus fills a sorely felt gap in art literature, and at last gives us a reliable basis for the study of the painter's art from his beginnings to his latest achievements. The works dating from Cranach's early manhood reveal both the high inner pressure which inspired his work, and his independent creativeness. These qualities were often buried in later years under a rather formalized manner. The publication contains three hundred and fifty plates, and in addition describes five hundred pictures by the master. A wealth of new material and data is thus contributed by this book, which was published by the Verein für Kunstwissenschaft, as a gift to its members.—F. T. D.

SPRINGFIELD BUYS  
THREE PAINTINGS

Three important paintings in the collection of the late Alfred H. Mulliken, dispersed at the American Art Association-Anderson Galleries the first week in January, were announced immediately following the sale as having been purchased by "A New England museum." The institution in question is the new Springfield Museum of Fine Arts which will open in April, founded by Mr. and Mrs. James Philip Gray. Josiah P. Marvel, Director, announces that these three pictures, the "The Hon. Mrs. Hamilton" by Thomas Gainsborough, "Lieut.-Gen. Sir Archibald Campbell, K. B." by Romney, and "Mrs. Fortnum" by Francis Cotes, which we reproduce, will be exhibited at the opening of the new museum.

## OBITUARIES

## DR. ELFRIED BOCK

Professor Dr. Elfried Bock, Director of the Berlin print-room, died suddenly early in January at the age of fifty-seven. His connoisseurship and profound knowledge in the graphic field won him a great reputation, and he has brought out a number of valuable publications which will cause his name to be remembered. Professor Bock was a close collaborator of Dr. Friedländer for many years, and in 1930 succeeded the latter as director of the print-room. Professor Bock's publication devoted to the German XVth and XVIth century drawings in the print-room is a work of lasting value. He was also the author of a *History of the Graphic Arts*, of a comprehensive treatise on Menzel, and one on contemporary German artists. He will be deeply mourned by his many friends.—F. T. D.

## EDWARD L. TILTON

Edward Lippincott Tilton, architect and archaeologist, died last month as a result of pneumonia at his home, 89 Greenacres Avenue, Scarsdale, New York, at the age of seventy-one. During the war Mr. Tilton designed some sixty library buildings and a number of Liberty Theatres for camps in the United States. He was, indeed, a specialist in architecture of this type and made the plans for many public buildings erected throughout the country, being awarded the annual gold medal of excellence in public work by the American Institute of Architects. Mr. Tilton was also well known as an archaeologist, being sent in 1895 by the Archaeological Institute of America to Greece, there to restore the site of the Argive Heraeum. He later wrote a monograph on the architecture of this building, as well as several articles on his special field for various publications.

Mr. Tilton began his training to be an architect in the firm of McKim, Mead & White, and in 1887 went to Paris to study for three years in the Ecole des Beaux-Arts. He later went into partnership with William A. Borie, now dean of the School of Architecture at Columbia. One time president of the American Institute of Architects, Mr. Tilton was at his death treasurer of the New York Society of the Archaeological Institute of America, as well as a member of the Architectural League, the Century Club and the Masonic Order.

## JOHN E. BUNDY

John E. Bundy, well known painter of woodland scenes, died at the age of seventy-nine in a sanitarium, Cincinnati, where he had been ill for the past three years.

Mr. Bundy became head of the art department at Earlham College, Richmond, in 1887, where he stayed for eight years. On leaving the college he took a studio in West Richmond, and specialized in landscape painting, becoming particularly well known for his painting of beeches. Mr. Bundy was honored by the Hoosier Art Salon in Chicago, and exhibited widely, including the Pennsylvania Academy of Fine Arts, National Academy of Design, Art Institute of Chicago, St. Louis Exposition, Corcoran Gallery, Washington; City Art Museum, St. Louis; the John Herron Art Institute, Indianapolis, and the Art Association of Richmond.



## C. A. A. Announces Program for Great 1933 International

The College Art Association-International 1933 opens its doors on Saturday evening, February 4th, with a private showing on the 27th floor of Rockefeller Center. The three hundred and thirty-six paintings by living artists from over twenty countries which will be placed on view constitute the first art exhibition at Rockefeller Center.

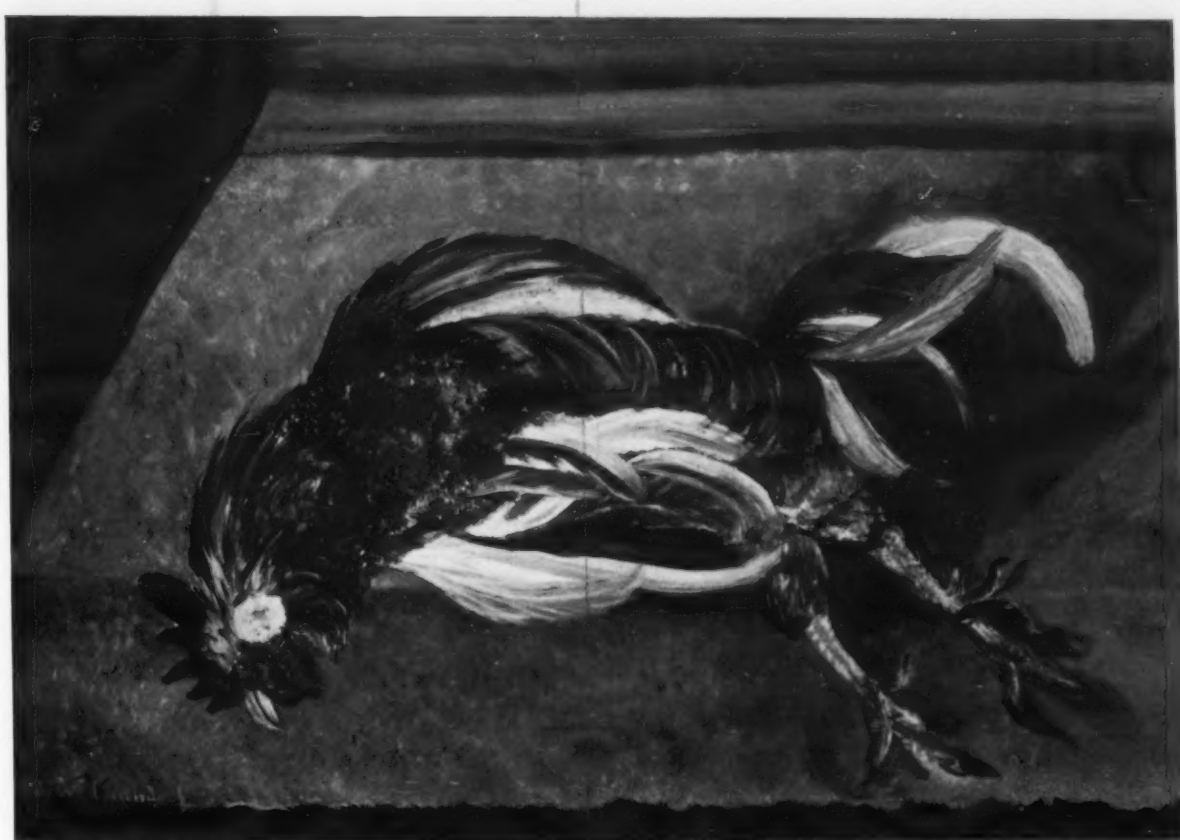
Outstanding social events mark the opening week. The program for the private opening includes speeches by Mr. Henry Goddard Leach, representing the Scandinavian-American Foundation; Mrs. Charles Dana Gibson, speaking for the Women's Division of the Emergency Unemployment Relief; Dr. William R. Valentiner, Director of the Detroit Institute of Arts, who has just arrived from Europe and will speak on the German group which he helped assemble, and M. Eustache de Lorey, Chairman of the French Committee on Selection. They will address a reception of the Metropolitan Committee for the exhibition, a number of the patrons, art critics, committee members of other special events, and the artists represented in the exhibition.

The public display will open on February 5. The daily admission, inclusive of Sundays and holidays, will be 25c, and the proceeds will be given to the Women's Division of the Emergency Unemployment Relief Committee and the College Art Artists' Cooperative. On the three Mondays, however, a charge of \$1.00 will be made, and the sums thus obtained will be donated to the various organizations devoted to health, welfare and education. Monday, February 6, will be Health day, and several societies engaged in this work will share the proceeds. The following February 13 will be set aside for the benefit of the Federation for the Support of Jewish Philanthropic Societies of the city and the Vocational Service Bureau. Plans for the third Monday are not yet completed. Each organization interested is planning special programs for these days.

In addition to the special Mondays national days are planned for the various countries, on which the Ambassador or his representative will receive, supported by a number of prominent people. The regular admission fee of 25c will be charged.

The first national day, February 7, is devoted to France. Ambassador and Mrs. Claudel will be the guests of honor. Mr. Eustache de Lorey is Chairman of the Committee, which includes Mrs. John D. Rockefeller, Jr., Mr. Pierre Cartier, Mr. Felix Wildenstein, Count Charles de Fontnouvelle, Mr. Garreau Bombasle, Mrs. Stephen Millett, Mr. Pierre Bedard, Mrs. Gordon Bell, and a large number of other prominent Francophiles. A reception in the French room of the exhibition is arranged for 4 p. m. and the Ambassador will address the public at 4:30 p. m. The other speaker of the afternoon will be Mr. Eustache de Lorey.

Baron von Prittwitz, Ambassador to



"STILL-LIFE-FOWL"

By CARLA WELLENDORF

Included in the exhibition of paintings by this artist on view at the Marie Harriman Gallery.

the United States from the German Reich, will be the guest of honor on the German Day, Saturday, February 11. Baron von Kuhlman is the Honorary Chairman and the executive secretary for the occasion is Dr. Alfred Frankfurter, Editor of *Fine Arts* and well-known connoisseur. His committee includes Dr. Paul Drey, Dr. F. H. Hirschland, Mr. Philip Johnson, of the Museum of Modern Art; Mr. A. Conger Goodyear, President of the Museum of Modern Art; Mr. Henry Kent, Secretary of the Metropolitan Museum; Mr. William Henry Fox, Director of the Brooklyn Museum; Dr. A. Scheurer, Director of the Hamburg American Line; Victor Ridder, Editor of the New Yorker *Staats-Zeitung*; and Mrs. Frederick M. Muschenheim.

A reception is announced for 4:30 p. m., at which time the Ambassador will receive and will give a short talk, after which Dr. Frankfurter will address the public and discuss modern German painting. An evening of music has been planned. It is rumored that an important sale of a German painting will be announced on this occasion.

Under the leadership of the American Russian Institute, a reunion for the Soviet Russian group is planned for the evening of Tuesday, February 14. Mrs. Norman Hapgood being the chairman of the Committee.

Wednesday, February 15, has been chosen for England and Canadian day by Mr. Gerald Campbell, Consul General for Great Britain in New York, and by Barnard Lintott, one of the British artists represented. Mr. Lintott is also chairman of the English Committee, in which Lord Duveen is to play an important part.

Holland, Norway, Denmark and Sweden unite on Thursday, February 16, to celebrate their national days. The Netherlands-America Foundation will have a Committee composed of Dr. A. J. Barnouw, Mr. Phelps Stokes and Mrs. Albert Boni. Mrs. Goddard Leach will be the chairman, while Mrs. Leach and Dr. Barnouw will both speak. The program takes place at 4 p. m.

The American-Hungarian Foundation sponsors Hungarian Day for February 17, when Mr. George de Ghika, who has collaborated with the College Art Association on several previous occasions, will play an important role. The speaker for the afternoon will be Malcolm Vaughan, who wrote the foreword to the Hungarian section of the catalog. A program of Hungarian music will be given during the evening and a very colorful national day should result from the many activities planned.

The Italian day will be Saturday, February 18, sponsored by the Italy-America Society. Ambassador Rosso, but recently appointed to the United States, will be present, and it is hoped he will speak.

Dr. Georg Schmidt offers to undertake the planning of an Austrian national day. As this plan has just been undertaken there are no details for the day now available, but the tremendous interest of the Austro-American public in art will result in much enthusiasm.

The evening of February 22 is given over to Czechoslovakia. Dr. J. Novak, Consul General, is organizing activities for the occasion, which will also embrace a musical program.

The last national day is Saturday, February 25, when Poland will terminate the series of national days with possibly the most enthusiastic program to be undertaken by any group. The Chairman of the Committee will be Professor Zygmunt Stojowski, the well known pianist and composer, and Dr. Mieczyslaw Marchlewski will organize the evening and take a prominent part. The official program will begin at 8 p. m. and will last until 10 p. m. and will include an introductory address by the Chairman of the Committee, piano recital, a talk on Polish Art, and songs by one of the Polish singers from the Metropolitan Opera House. A message from the Polish Home Authorities will be read at the opening of this program.

## NEW COMMISSIONS FOR RADIO CENTER

In addition to the various works by sculptors and painters previously commissioned for the RCA Building in Rockefeller Center, it has been announced that Mr. Leo Friedlander has been engaged to model four sculptural panels for the north and south entrances. These will be carved forty feet above the street in the limestone of the building piers, and will measure sixteen feet high and nine feet wide. The two panels flanking the south entrance will represent "Television." One will contain a triple design depicting the Dance, as well as a large figure representing the Spirit of Transmission while the other also features a large figure representing "Reception" as it brings the dance over the air to the audience, typified in this work by a listening mother and child. The two panels above the north entrance will represent the spirit of Radio. It is understood these sculptures are almost completed.

Lee Lawrie will do the massive sculptural adornment of the lintels for the three arches at the main or East entrance to the building, as well as a sweeping decoration in cast glass for the West wall of the loggia. Barry Faulkner will be responsible for a glass mosaic, seventy-nine feet long and fourteen feet high, which will appear on the loggia wall at the Sixth Avenue entrance to the building. The exterior treatment of this entrance will consist of four sculptural panels, each 11½ feet high and 4 feet wide, by Lachaise. All of these huge decorations will tie into the "New Frontiers" theme which is being gradually unfolded as the construction of Rockefeller Center keeps up its steady pace.

## CHICAGO ELECTS NEW TRUSTEES

CHICAGO—At the recent meeting of Trustees of the Art Institute of Chicago, Mr. Frank G. Logan was elected Honorary President of the Art Institute, to fill the vacancy caused by the death of Martin A. Ryerson. Mr. Logan has been identified with the museum for the past twenty-seven years. In 1910 he became Vice-President; in 1925 Honorary Vice-President, and in 1933 Honorary President. He has been one of the outstanding benefactors of the Art Institute and his name will be forever linked with the remarkable development of the museum.

At the same meeting of trustees William O. Goodman was reelected Honorary Vice-President and John J. Glessner also made Honorary Vice-President. Mr. Goodman has served the museum for the past twenty years, having become a member in 1913 and its Honorary Vice-President in 1925. Mr. Glessner is the oldest living trustee, and has forty-three years of service as a member to his credit. Mr. Chauncey McCormick was elected Vice-President and placed on the Executive Committee. Mr. Alfred E. Hamill was made a member of the Committee on the Ferguson Fund and Walter S. Brewster a member of the Committee on Painting and Sculpture. Joseph T. Ryerson was placed on two committees, one, the Committee on Prints and Drawings, and the other, on Egyptian and Classical Art. The Committee on "A Century of Progress Exposition" consists of Charles H. Worcester, Percy B. Eckhart, John A. Holabird, Max Epstein and Chauncey McCormick.

## ST. LOUIS BUYS ERBACH RELIEF

ST. LOUIS—A sculptured gravestone of great interest was acquired by the City Art Museum of St. Louis at the sale of the Collection of Count Erbach at Lucerne last September. The example secured by the Museum, designed to serve as a memorial for two persons, is unusual in that it bears the effigies of a brother and sister, instead of the husband and wife customarily represented on double monuments. The gravestone is that of Elisabeth von Erbach, who died in 1368, and her brother Ulrich, who died in 1369.

In the naturalistic rendition of the two figures the work shows a well developed Gothic style, but one which remains quite simple and unaffected in its modeling of form and drapery. The effort toward realism is especially apparent in the lifelike sway of the bodies, which imparts an effect of gentle movement, in contrast with the customary formal rendition of the tomb effigies of personages of maturer age. The graceful slenderness of the forms is possibly as much an artistic convention as an effort to portray the youthfulness of the subjects. The charming grace of the two figures, the consistent employment of low relief and the ornamental details combine to form a pleasing and decorative memorial.

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## LONDON LETTER

By Louise Gordon-Stables

The Commemorative Exhibition at The Royal Academy of Works by Late Members is now in full swing, and is being generally spoken of as "The Orpen Show," so definitely does the work of the late Sir William dominate it. No less than three rooms, including the great third gallery, have been devoted to his paintings. Even the greatest of the artist's admirers can hitherto have hardly realized the vast scope of his genius or his unfailing flair for swift characterization. It is, after all, by his portrait work that he will live, for although his more imaginative compositions are interesting they seldom reach the same level of brilliance. It is as if his excursions into spiritual themes, and even into the various episodes connected with the Great War, merely supplied a certain relaxation from the portraiture which was distinctly his life work. Whether depicting a professor, a society woman, a fellow artist or a chef at a restaurant, his vision was equally penetrating and his sense of decoration always sure. Not the least interesting are the many self-portraits, some in fantastic studio-garb, others in careless negligé, and all instinct with humor and that self-criticism which was so important a part of his artistic make-up.

In comparison with the Orpen Rooms, the others appear at a little disadvantage, although it must be admitted that the gallery devoted to the



"THE COVERED BRIDGE"

By JOHN ALLISON

In the exhibition of recent paintings by John Allison now on view at the Montross Gallery.

work of Charles Ricketts denotes an outstanding achievement. The romantic groups, as well as the designs for the theatre, give evidence of a mind of real distinction, able to turn in diverse directions and produce something of value in each. The Sims section includes a number of the "spirit" compositions, as regards the sanity of which opinion remains divided. The Greifenhagen walls show a number of portrait studies, painted in a style that suggests a curious alliance between the mediaeval and the modern poster, very decorative and always psychologically interesting.

Is George Chinnery to come into his own, and will his work, when things at

last return to normal, be amongst those which will soar in the lists of sale-room prices? I ask this because the Tate Gallery has been devoting a basement gallery to his portraits and landscapes, both in oils and watercolors. This special exhibition, however, does not do a great deal towards placing him upon a higher rung than that already given him. But it does establish Chinnery as a capable craftsman, whose output seldom reached a point where talent could be mistaken for genius. But as we are undoubtedly approaching a time when the work of the men at the top of the tree is no longer available, we shall have to be content to collect their lesser satellites. Will Chinnery be one?

Those who have entrée to the Burlington Fine Arts Club will enjoy a loan exhibition in which Renaissance bronzes play an important part.

I understand that the selection has been made under the direction of Mr. Kenneth Clarke, who has made a specialized study of bronzes of the period. He himself has lent a statuette of David attributed to Donatello. Collectors of engraved portraits will find much to amuse them in a series of prints made from altered plates, the alterations for the most part having been made with the idea of reducing the cost and rate of production. Some amusing changes have resulted. For example, one firm conceived the idea of conferring the head of the Prince Consort on the body of Lord Melbourne, so that a picture of Queen Victoria taking a canter in Windsor Park with a male escort, might make thereby a greater appeal to the public! But even this piece of opportunism hardly approaches that of the person who transformed a portrait of Queen Elizabeth Enthroned into one of King James I. So long as robes made no difference there seems to have been little compunction in substituting heads to suit the popular demand of the day. Four or five similar alterations were often quite a usual occurrence.

STELE OF GOETHE  
A GIFT TO YALE

NEW HAVEN—Nat Smolin, well known sculptor, has presented to Yale University Library a votive stele of Goethe, it was announced recently by Professor Keogh, Librarian of the University. The stele, which is twelve feet eight inches in height, has been placed on view at the Library in the room which houses the William A. Speck Collection of Goetheana, forming part of the University's exhibition in commemoration of the centenary of the German poet's death.

## AROUND THE GALLERIES

(Continued from page 6)

an interesting survey of the artistic holdings of our forefathers.

The Macbeth Gallery is holding an exhibition of Intimate Paintings that range from Whistler and Ryder to Ettnier and Lucioni. There is no doubt that the small canvas has much in its favor as an item for present day collectors, and the selection that Robert Macbeth has made is one to appeal to all comers. Abbott Thayer, William M. Chase, John S. Sargent, Theodore Robinson and Frank Currier are among the earlier group of painters represented; while Jerome Myers, Eugene Higgins, Jonas Lie, and Frank London help to carry out the contemporary part of the Macbeth program.

The Marie Sterner Gallery is showing pastel drawings by Elizabeth Telling, done in Bali, Java, Siam and Bangkok. Dancers, actors, native children, priests, notabilities of court life, all figure in this faithful record of eastern modes and manners.

John Allison, who has shown before at the Montross Gallery, is again on hand with a new group of canvases that follow more or less along the lines of his earlier demonstrations. He has a certain Ryder-like feeling for night effects, and runs his favorite blue-green tones into oftentimes handsome patterns. He sees simply the American scene as it lies at hand, and he paints with a deep sincerity the things that he likes. "The Covered Bridge," "Aquarium," "Under the Porch" and "High Frequency Tube" are some of the outstanding canvases in the exhibition.

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## BERLIN LETTER

By FLORA TURKEL-DEI

In accordance with the Berlin Museum's policy of popularizing its treasures by specially selected exhibitions, the Kaiser Friedrich has arranged an interesting show of the weavers' art. The public galleries of the city own many unique specimens which, because of lack of space and suitable display accommodation, cannot be set up properly. The present arrangement therefore provides an excellent opportunity for drawing general public attention to the great skill and artistic feeling characteristic of textiles from diverse periods and countries. It also performs a notable service in revealing the history of textile art, the development of different techniques, and the part played by fabrics in establishing interrelations of trade between far-distant countries.

Among the earliest specimens shown are a number of Hellenistic and Coptic examples which are notable both for their great variety of motives and materials, and for their excellence of execution. Peruvian fabrics of the time prior to the Spanish invasion are also featured and, curiously enough, show a resemblance to the Hellenistic and Coptic work in their technique. The wonderful opulence of design and chromatic variations make the examples from Persia another high spot in the exhibition, while the sophisticated productions from China and Japan show a wealth of source material from which the Western designers drew inspiration. The display further reveals how during Italy's great creative period of the XVIth century the art of weaving was carried to unsurpassed heights, especially exemplified by the superb velvets and brocades which contributed so greatly to the grand style of the epoch. French weaves of the XVIIIth century, which are also included in the exhibition, are further eloquent records of their period.

A model of the Tower of Babel, reconstructed according to the investigations made by Professor Koldewey, the famous archaeologist, has been set up in the Near Eastern department of the Berlin Museum. Reproductions of pictures, designs, etc., dating from the XIth to the XVIIIth century are shown in conjunction with the model and reveal the wealth of imaginative conceptions which have centered around this biblical story down the ages.

The scientific conception of the exterior of the tower contributed by Koldewey was derived both from the data gained through his own excavations and from studies of the writings of a Babylonian who lived a century after Alexander the Great. Now this source material has been more closely investigated by the Assyriologists and the statements made therein precisely formulated. The results of this work have been applied in a reconstructed plan published in the journal *Deutsche Orientalgesellschaft* by Professor Andrae. The tower now shows recessed stories and a huge stair in the center of the building, which conducts one directly to the summit. According to astronomers, this stair was planned to run exactly in the direction of the pole star.

At the last session of the Academy of Science, Geheimrat Wiegand, the former Director of the Department of Antique Art in Berlin, gave a report on the results of his diggings at Pergamon



"TRIBBIE NO. 2"

By GEORGE DE FOREST BRUSH

Loaned by Grand Central to the exhibition now on view in their own Galleries, entitled "Background of American Painting," assembled by the College Art Association.

since 1930. The excavation of the Temple of Asclepius and of an adjoining circular building measuring sixty metres in diameter was finished. It was further ascertained that the latter building has six niches in the upper story probably used for special medical treatments. A huge hall devoted to the cult of the Emperor Hadrian was also unearthed, as well as marble colonnades in the Ionic style which surrounded a large open square. Inscriptions were found recording that the Temple was embellished and rebuilt in the IInd century B. C., and that it served

as a meeting place for people of the upper classes who came to attend performances in the theatre. A very interesting document from the hand of Trajan's General, Julius Quadratus, was likewise discovered.

On January 15 Geheimrat Adolphe Goldschmidt celebrated his seventieth birthday. Dr. Goldschmidt formerly occupied the chair of History of Art at Berlin University, and after reaching the super-annuation age lectured at Harvard University. A great number of scientific publications testify to this

scholar's wide interests, among the most notable being his studies on early mediaeval ivory carvings, the sixth and last volume of which will appear this year. In the course of his study Dr. Goldschmidt succeeded in ascertaining the date and origin of many important specimens, and thus created a basis for the scientific and artistic analysis of the period. This comprehensive knowledge further enabled him to reveal artistic interrelations between far distant countries and thus to enrich the history of art with a large number of new and instructive ideas.

Nothing less than a second Dossena case is revealed through the autobiography of the Italian painter, Federigo Joni of Siena. The Roman correspondent of the *Berliner Tageblatt* reports that in this book the author confesses to the painting of pictures which were eventually sold as original Trecento works. He had no intention of cheating, and sold the pictures for moderate sums as copies or paraphrases of well known originals, but obviously his works were misused by those who bought them. Through his life-long occupation as a restorer, the artist was imbued with the spirit of the old masters, and especially with the artistic atmosphere of his native town. He thus gained a great reputation in his field and was so skillful that his more complete restorations often amounted to a repainting of the picture in the spirit of the original. Such works often deceived even the eyes of famous connoisseurs. Signor Joni also received commissions for restorations outside of Italy, and he reports that on his jour-

neys he encountered pictures labelled as old masters which he recognized to be from his own hand.

Professor Hulin de Loo recently delivered a most interesting lecture at the Belgian academy of Science on the problematic identity of Hubert van Eyck. This theme has recently been brought into prominence through Mr. Emil Renders' assertion that he can prove that Hubert Van Eyck never existed. Professor Hulin is entirely opposed to this theory, and brought forward as evidence a document dating from 1413, in which a painter Hui-brecht is mentioned. The scholar believes that Hubert painted the illuminations in the Book of Hours, made for William, Count of Holland, which show close affinities to the Ghent altarpiece, and reveal the same mastery in the rendition of light and atmosphere. The lecturer also mentioned the journey of the Van Eyck brothers to Switzerland, of which he finds various proof in their oeuvre.

The multiplying signs of improvement in the Berlin art market also corroborate the theory that art interests suffer less than many other activities during a period of adversity. In fact, a revival of the art business seems to have set in before a change for the better became perceptible in many other fields. Taking into consideration the especially difficult political and financial conditions now prevalent in Germany, there is every reason to emphasize these signs of further stabilization and improvement in the future.

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## COMING AUCTIONS

### AMERICAN-ANDERSON GALLERIES

#### LEITER AMERICANA

Now on exhibition  
Sale, February 15, 16

The important collection of Americana from the library formed by the late Levi Z. Leiter is now on exhibition at the American-Anderson Galleries, prior to sale on February 15 and 16 by order of the present owner, Thomas Leiter, grandson of the collector. A long hidden collection of papers, known as the Hartley papers, mostly unpublished items, which throw new light on a little known epoch in American diplomatic history; a group of superlatively important Washington letters; rare Virginia tracts, and rare early works on geography and travels are features of this dispersal.

### NATIONAL ART GALLERIES EDSON FURNITURE

Exhibition, February 5  
Sale, February 10, 11

Fine French and Italian antique furniture, tapestries and attractive textiles are features of a sale at the National Art Galleries, Rose Room, Hotel Plaza, on February 10 and 11, to be held by order of Mrs. M. C. Edson of Duluth, Minn. Exhibition of the collection, which includes additions from other sources, will commence on Sunday, February 5.

Handsome carved walnut pieces in the Renaissance style, as well as charming examples of the Louis XV, XVI and Directoire periods predominate. Popular Provincial types in walnut and pine, delightful baroque and rococo styles, and colorful Venetian lacquer and painted specimens, are further attractions of the dispersal. English craftsmanship is represented in the collection by an outstanding Queen Anne red tortoiseshell lacquer cabinet, circa 1700, while some Georgian mahogany armchairs, and a few Sheraton, Chippendale and Adam examples are also found. The large Italian group features an important Renaissance tortoiseshell cabinet, formerly in the Strozzi palace collection, as well as handsome cabinets, lecterns, chests and chairs.

Delightful interpretations of the Directoire style are found both in the Italian and the French furniture, in the form of highly decorative desks, commodes, various types of tables and armchairs, principally in walnut. Three marquetry pieces in this group are notable for their rich workmanship, while a number of fine mirrors include a beautifully executed carved and gilt piece of the Directoire period. Among the French offerings the most desirable types of Louis XV and XVI furniture, in walnut as well as in carved and gilded specimens, are also to be found. Especially to be noted in the former category are a Louis XV inlaid walnut commode and a desk of the same period. The delightful craftsmanship of the Provincial cabinet makers, today so popular in interior decoration, comprise a wide variety of both large and small pieces.

A few tapestries include two important Gobelin miniature weaves of the Renaissance period depicting classical subjects, and a pair of very rare Tournaï panels. Handsome Italian, French and Spanish XVIIIth and XVIIIth century textiles in the form of coverlets, hangings, etc., are to be found in a rich variety of beautiful damasks, brocades, velvets, etc. The smaller offerings, such as pillows, banners and small runners, are also extremely attractive. In addition to the European examples, a few Persian gold brocades are also included. A number of antique candles, sconces and wall mirrors round out this large and interesting collection.

### DINCALCI ET AL. PRINTS

Exhibition, February 5  
Sale, February 10

A fine collection of etchings of the English, American, French and other schools will be sold by order of H. A. Dincalci and other consignors at the

National Art Gallery, Rose Room, Hotel Plaza, on February 10. Exhibition commences Sunday, February 5.

Such famous contemporaries as Edmund Blampied, Seymour Haden, James McBe, Graham Sutherland and Griggs are finely represented in the English group by good clear impressions of popular collectors' subjects.

There are, furthermore, interesting etchings and engravings by such well known masters of black and white as Charles W. Cain, William Wolcott, Alexander Haig and James Fitton. The American selection is also extremely well rounded and features seven interesting Whistlers, and five examples by Joseph Pennell, whose prints enjoy such great popularity. Further to be noted are a series of brilliant examples by Frank W. Benson, the majority of them devoted to his famous theme of game-birds. Included in the group are several signed artists' proofs of which the plates have been destroyed. Prints by Troy Kinney, Leigh Hunt, King and Rosenberg are also to be found in the contemporary American group.

The French etchings and engravings include a number of prints by XIXth century masters as well as contemporary work. In the former category one notes especially a charming Corot, a group of pastoral scenes by Jacques, a choice miniature etching by Meissonier, three characteristic Milletts, Rodin's dry-point portrait of Victor Hugo and a rare state of Buhots, "La Place Breda." Contemporary work includes a signed artist's proof by Besnard and an interesting etching by Deville.

Four characteristic Zorne and examples by such Dutch masters as Jongkind, Israels and van Gravesande round out the dispersal. Of the German school there is an original drawing by Louthembourg.

### FOREIGN AUCTION CALENDAR

#### BERLIN Graupe-Ball

March 6—The Goldschmidt-Rothschild collection.

#### FRANKFORT Heinrich-Hahn

February 7—The "H. C." collection of antiquities and plastic art.  
February 8—The "S. S." collection of decorative art.

#### DUSSELDORF Flechtheim-Heibing-Paffrath

March 11—Paintings by old and XIXth century masters and German wood sculptures from various Rhenish collections and from the estate of the late Princess Anton Radziwill and the banker E. in Berlin.

#### LONDON Christie's

February 6—The valuable library of Frederick Seymour Clarke and books from the estate of the late Arthur Huntley Walker.

February 9—Tapestries, furniture, rugs and objets d'art from the collection of Frederick Seymour Clarke.

February 10—Old masters from the collections of the late Frederick Seymour Clarke and Miss Frances Lawson.

February 15—Fine old English silver plate.

February 16—Porcelain, decorative objects and furniture, Oriental rugs from various sources.

February 17—Modern pictures and drawings.

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### NEW YORK AUCTION CALENDAR

#### American-Anderson Galleries 30 East 57th Street

February 15, 16—Important collection of Americana from the library formed by the late Levi Z. Leiter, to be sold by order of the present owner, Thomas Leiter, grandson of the collector. Now on exhibition.

National Art Galleries  
Rose Room, Hotel Plaza  
February 10, 11—Fine French and Italian antique furniture, tapestries and textiles, to be sold by order of Mrs. M. C. Edson of Duluth, Minn. Exhibition commences February 5.

February 10—Fine etchings, mainly of the English, American and French schools, to be sold by order of H. A. Dincalci, with additions. Exhibition commences February 5.

Plaza Art Galleries, Inc.  
9 East 59th Street  
February 7-11—The Jusserand-Glazebrook et al sale of furniture, tapestries, etc.

### JUSSERAND ITEMS IN PLAZA SALE

On exhibition at the Plaza Art Galleries, Inc., commencing February 6th, there will be a collection of French furniture, tapestries, Oriental rugs, objets d'art, oil paintings and useful pieces for the modern home. Many of these were formerly the property of Jules Jusserand, late French Ambassador at Washington, D. C., while others come from the estate of Dr. Otis A. Glazebrook, late American Consul at Nice, dispersed by order of the executors, together with additions from other sources. The sale will be held February 7-11, inclusive.

Also on exhibition at the same time, is a collection of rare books from the library of A. P. Moore, with some additions. The sale is February 8 and 9. The collection embraces mainly first editions.

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## Calendar of Exhibitions in New York

**Ackerman Galleries, 59 East 57th Street.**—Dog Show in china and bronze.

**American Academy of Arts and Letters, Broadway at 155th St.**—Paintings by Carl Melchers.

**American-Anderson Galleries, 30 East 57th St.**—Benefit exhibition of Indian portraits during February.

**American Folk Art Gallery, 113 West 13th Street.**—Early American painting and craftwork.

**A. W. A. Clubhouse, 353 West 57th Street.**—Mannequins illustrating the evolution of dress from Egyptian times to the present.

**An American Place, 509 Madison Ave.**—Paintings new and old by Georgia O'Keeffe, to Feb. 22.

**Arden Gallery, 400 Park Avenue.**—Special exhibition of work by Gabriel Castagno, to Feb. 8; Steuben glass designed by Walter Darwin Teague in The Modern Room, Feb. 6-28.

**Argent Galleries, 42 West 57th Street.**—Paintings by Martha Gilbert Skougor; Black and Whites by The National Association of Women Painters and Sculptors, Feb. 6-18.

**Art Center, 65 East 56th Street.**—New materials, new products and new uses, under the auspices of the National Alliance of Art and Industry, to Feb. 14.

**Artists' Gallery, Towers Hotel, Brooklyn.**—One man show of paintings by James Knox.

**Averell House, 142 East 53rd Street.**—Sculpture by Wheeler Williams and Laurence Kenny Stevens; sporting prints.

**Bachstiz, Inc., the Sherry-Netherlands, Fifth Avenue and 59th Street.**—Stefan Von Aupitz collection.

**Barbizon Plaza Hotel.**—Paintings and drawings by Frederic Knight, to Feb. 18.

**John Becker, 520 Madison Avenue.**—Small oils and water colors by Jean Charlot, to Feb. 25.

**Belmont Galleries, 576 Madison Avenue.**—Primitives, old masters, period portraits.

**Böhler & Steinmeyer, Ritz Carlton Hotel.**—Paintings by Old Masters.

**Bourgeois Galleries, 123 East 57th Street.**—Exhibition of Oriental Art; paintings by Emile Bernhardt, through February.

**Brooklyn Museum, Eastern Parkway, Brooklyn.**—Miniatures by the Brooklyn Society of Miniature Painters; biennial show of watercolors, pastels and drawings by American and European artists, to Feb. 27; original color prints by American artists, to Feb. 6—Opening of the new decorative arts wing; special exhibition of Egyptian art.

**Brummer Gallery, 55 East 57th Street.**—Sculpture by Maillol, to Feb. 28.

**Butler Galleries, 116 East 57th Street.**—Paintings "suitable for decoration."

**Ralph M. Chait, 600 Madison Avenue.**—The Ma Chang Kee collection of ancient Chinese bronzes.

**Carnegie Hall Art Gallery, 154 West 57th St.**—Members' exhibition of paintings and prints.

**Caz. Delbo Galleries, 561 Madison Ave.**—Watercolors by Lyde Hardy, to Feb. 11; sculpture by Dr. S. B. Kahan, to Feb. 10.

**Cheshire Gallery, Chrysler Building.**—Paintings and drawings by Jacques Zucker to Feb. 18.

**Columbia University, Philosophy Hall.**—Walter Scott centenary exhibition of mss. first editions, etc.; Teachers College—Show of children's art work.

**Contemporary Arts, 41 East 54th Street.**—Paintings by Michael Rosenthal, Feb. 7 to March 4.

**Delphic Gallery, 9 East 57th St.**—Sculpture by Gwen Lux; abstractions by Henrietta Reiss, to Feb. 14.

**Demotte, Inc., 25 East 78th Street.**—Romanesque, Gothic and classical works of art; modern paintings.

**Downtown Gallery, 113 West 13th Street.**—One piece exhibition of a sculpture by Zorach, entitled "Spirit of the Dance;" paintings by Bernard Karfiol, to Feb. 8; recent work by Yasuo Kuniyoshi, Feb. 7-25.

**A. S. Drey, 680 Fifth Avenue.**—Special exhibition of Italian Primitives.

**Durand-Ruel Galleries, 12 East 57th St.**—Pastels by Norma Talmadge Huycke, to Feb. 15.

**Ehrlich Galleries, 36 East 57th Street.**—Paintings by Old Masters, Mrs. Ehrlich—Dining tables with historical settings.

**Eighth Street Gallery, 61 West 8th Street.**—Paintings and drawings by John Graham, to Feb. 12.

**Fearon Galleries, 25 W. 54th St.**—Paintings by Roland Strasser, done in Bali.

**Ferragil Galleries, 63 East 57th Street.**—Paintings by Albert Pinkham Ryder; paintings shown at Venice by Arthur B. Davies.

**Fifteen Gallery, 37 W. 57th St.**—Paintings and watercolors by Charles Hovey Pepper.

**French & Co., Inc., 210 East 57th St.**—Permanent exhibition of antique tapestries, textiles, furniture, works of art, paneled rooms.

**Gallery, 144 West 13th Street.**—Recent water colors by Milton Avery, to Feb. 16.

**Gallery of Living Art, 100 Washington Square East.**—Permanent exhibition of progressive XXth century artists.

**Goldschmidt Galleries, 730 Fifth Avenue.**—Old paintings and works of art.

**Grand Central Art Galleries, 6th Floor, Grand Central Terminal.**—Loan exhibition of the Albert H. Wiggin collection of Forain etchings, to Feb. 8; American Society of Miniature Painters, to Feb. 11; the "Background of American Painting" under the auspices of the College Art Association; paintings of Holland by Anthony Thieme, Feb. 7-18.

**M. Grieve, 356 Park Ave.**—Portrait frames. Largest collection of rare examples of all periods.

**G. D. R. Studio, 9 East 57th Street.**—Exhibition of paintings, Sixth new group, to Feb. 11.

**Grant Studios, 114 Remsen St., Brooklyn.**—Etchings by American artists.

**Harlow, McDonald Co., 667 Fifth Ave.**—Etchings by Rembrandt and his contemporaries; etchings by Dorsey Potter Tyson.

**Jacob Hirsch, Antiquities and Numismatics, Inc., 30 West 54th Street.**—Fine works of art, Egyptian, Greek, Roman, Mediaeval and Renaissance.

**International Gallery, 17 West Eighth Street.**—Paintings by Solman, Sholl, Neal and Spivak.

**The Jumble Shop, 28 West 8th Street.**—Selected pictures by various artists, to March 24.

**Marie Harriman Gallery, 41 East 57th Street.**—Paintings by Carla Wellendorf, to Feb. 13.

**Kennedy Galleries, 785 Fifth Avenue.**—Audubon prints, to Feb. 15.

**Keppel Galleries, 16 East 57th Street.**—Etchings and lithographs by Whistler.

**Kleemann-Thorman Galleries, Ltd., 575 Madison Ave.**—Prints by Ernest Flene, to Feb. 15.

**Kleinberger Galleries, 12 East 54th St.**—Paintings by old masters.

**Knoedler Galleries, 14 East 57th Street.**—Show of Portraiture by John Wells, to Feb. 18; "Two Supreme Etchers"; Ten paintings by Mrs. Irving T. Bush, Feb. 8-18.

**Kraushaar Galleries, 680 Fifth Avenue.**—Lithographs by Fantin Latour, to Feb. 11; XVIIIth century English portraits, during February.

**John Levy Galleries, 1 East 57th Street.**—First New York exhibition of still life and flower paintings by Laurence Bidle, Feb. 6-18.

**Julien Levy Gallery, 602 Madison Avenue.**—Paintings by Mina Loy, to Feb. 18.

**Lilienfeld Galleries, Inc., 21 East 57th St.**—Paintings by old and modern masters.

**The Little Gallery, 18 East 57th Street.**—Swedish glass, to Feb. 15.

**Macbeth Gallery, 15 East 57th Street.**—"Intimate Paintings," to Feb. 13.

**Pierre Matisse Gallery, Fuller Bldg., 51 East 57th St.**—First one-man show of paintings by Andre Masson, to Feb. 11.

**Metropolitan Galleries, 730 Fifth Avenue.**—Paintings by old masters.

**Metropolitan Museum of Art, 82nd St. and Fifth Ave.**—Special display of the Friedman bequest. Recent Egyptian accessions (3rd and 5th Egyptian rooms). European fans; print accessions of 1931-32.

**Midtown Galleries, 559 Fifth Ave.**—Water colors by Ethel Katz to Feb. 15; 12th group show thru March 2.

**Mitch Galleries, 108 West 57th Street.**—Special show of paintings by Eakins, to Feb. 25.

**Montross Gallery, 785 Fifth Avenue.**—Recent paintings by John Allison, to Feb. 11.

**Morton Galleries, 127 East 57th Street.**—Oils and water colors by Helen Young, to Feb. 6; oils and water colors by Florence Hubbard and Lillian Wadsworth, Feb. 6-20.

**Museum of the City of New York, Fifth Avenue at 104th St.**—Recent accessions of portraits and views of New York, to Feb. 27. Open holidays 10 a. m. to 6 p. m.; Sundays 1 p. m. to 6 p. m.; other days 10 a. m. to 5 p. m., except Tuesdays when museum is closed. Admission free except Monday, when fee of 25c is charged.

**Museum of French Art, 22 East 60th Street.**—Special exhibition of sculpture by Bourdelle, to Feb. 21.

**Museum of Modern Art, 11 West 53rd St.**—Early modern architecture; Chicago, 1870-1910; loan exhibition of seventy years of American art, to Feb. 8; American Folk Art; "Art of the Common Man in America."

**National Arts Club, Gramercy Park.**—Studies for mural paintings and sculptural decorations.

**J. B. Neumann, 40 East 49th Street.**—Works by modern American and foreign artists.

**Newark Museum, Newark, N. J.**—Aviation and its place in art. Special exhibition of European and Oriental arms and armor. The Jaehne loan collection of Netsuke. Modern American paintings and sculpture. Closed Mondays and holidays. Sculpture (in court). Life in Latin America (Junior Museum.)

**New School for Social Research, West 12th St.**—Contemporary Landscape Painting, to Feb. 6; oil paintings by Paul Mommer and Vincent Spagne; works of art by faculty members, Feb. 6-25.

**New York Historical Society, 170 Central Park West (76th Street).**—Portraits of Mayors of New York City from 1789; ship pictures and related memorabilia, after 1807.

**Newhouse Galleries, 578 Madison Avenue.**—American Genre paintings—a forgotten school, to Feb. 18.

**Frank Partridge, Inc., 6 West 56th Street.**—Special exhibition of old English needlework from the XVIIth and XVIIIth centuries.

**New York Public Library, 476 Fifth Ave.**—Centenary exhibition of Manet prints, to March 31; bookplates, pictorial and heraldic, to Feb. 28; America on stone, to Feb. 28.

**Raymond & Raymond, 40 East 49th St.**—The work of living painters in facsimile reproduction, from Feb. 6.

**Rehn Galleries, 683 Fifth Avenue.**—Recent paintings and water colors by Allen Tucker, to Feb. 18.

**Reinhardt Galleries, 730 Fifth Avenue.**—Portraits by E. Barnard Lintott, to Feb. 6.

**Rosenbach Co., 17 East 51st St.**—French prints, furniture, silver and objects of art.

**Schultheis Galleries, 142 Fulton Street.**—Paintings and art objects.

**Schwartz Galleries, 507 Madison Avenue.**—Water colors and etchings of game birds by Roland Clark.

**Scott & Fowles, Squibb Building, Fifth Avenue and 58th Street.**—XVIIIth century English paintings and modern drawings. Water colors by Rowlandson (1756-1827).

**Messrs. Arnold Seligmann, Key & Co., Inc., 11 East 52nd St.**—Works of art.

**Jacques Seligmann Galleries, 3 East 51st Street.**—Paintings and works of art by old and modern masters.

**E. & A. Silberman Gallery, 137 East 57th Street.**—Old masters and works of art.

**Marie Sterner, 9 East 57th Street.**—Drawings of Bali Characters by Elizabeth Telling, to Feb. 11.

**Valentine Gallery of Modern Art, 69 East 57th Street.**—Seven paintings by Ellshe-mius, to Feb. 15.

**Vernay Galleries, 19 East 54th Street.**—XVIIIth century English furniture, porcelain, silver and paneled rooms.

**Wanamaker Gallery, au Quatrieme, Astor Place.**—American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

**Wanamaker Gallery, au Quatrieme, The Waldorf-Astoria, Park Avenue and 49th Street.**—Antiques and objets d'art.

**Wells, 32 East 57th Street.**—Early Chinese art.

**Weyhe Gallery, 704 Lexington Avenue.**—Exhibition of fifty modern prints constituting the most distinguished work in this field during 1932.

**Whitney Museum of American Art, 10 West 8th Street.**—Annual Exhibition of Acquisitions, to Feb. 15.

**Wildenstein Galleries, 19 East 64th Street.**—Opening exhibition in the new building.

**Yamanaka Galleries, 680 Fifth Avenue.**—Exhibition of sculptures from the rock caves of Tien-lung-shan and Yun-kang; Japanese arms and armor of the Tokugawa period.

**Howard Young Galleries, 677 Fifth Avenue.**—Special exhibition of paintings by XVIIIth century Dutch masters to Feb. 20.

**Zborowski Gallery, 460 Park Avenue (at 57th Street).**—Paintings and drawings by Renoir, Seurat, Degas, Modigliani, Toulouse-Lautrec and Utrillo from important private collections in France.

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## BOSTON

A very fine exhibition of American furniture, lent by Mr. and Mrs. George Alfred Cluett of Williamstown, Mass., is now in view at the Museum of Fine Arts, Boston. These include fine examples of Chippendale, Hepplewhite, Sheraton and Duncan Phyfe craftsmanship, and gathered together in one gallery, give a marvellous conception of the furniture of the period. There are no transitional pieces, each expressing the purest interpretation of the style in which it was conceived.

\* \* \*

The removal of layers of repaint and varnish from the "Santa Conversazione" by Veronese in the permanent collection of the museum has revealed a surprising brilliance of color. Mr. Philip Hendy, Curator of Paintings, has remarked: "I certainly did Bonifazio a great injustice when I wrote of him in my catalog of the Isabella Stewart Gardner Museum: 'His art was never robust or brilliant. . . . His colors are dull, but they are mellow and they are too well grounded in the principles of Palma and Titian to fall in a moving richness of effect.' It would be hard to find colors more brilliant than those of the newly cleaned 'Santa Conversazione' continued Mr. Hendy. 'The composition is more archaic in its rectangular formality than any by Giorgione or Titian, nor has the brushwork so adventurous a quality as theirs. But as a mosaic of sumptuous and brilliant colors it represents as well as any picture could the technique of the XVIth century Venetians.' The cleaning of the painting was carried out under Mr. Hendy's supervision by Alfred Lowe of the museum staff.

The composition is unified, the forms well defined, and there is a certain grace and elegance which is usually lacking in Veronese's work. It is doubtless an early picture, for the Virgin is a definite Titian type, and it is not unlikely that Bonifazio was more influenced by that master than has heretofore been acknowledged. The blue of her robe suggests, too, that Bonifazio knew the paintings of Giovanni Bellini. In contrast to such later work as his Sibyl also in the museum, with its heavy forms and less brilliant color, this picture is a revelation of Bonifazio's real talent, which unfortunately he seems never to have developed.

NOVEL EXHIBIT  
AT COOPER UNION

It is a pleasure to see at Cooper Union a show as alive with the spirit of modern art and pointed with such a sense of humor as the current exhibition of design in shadow boxes. This gathering of varied personalities, such as Yasuo Kuniyoshi, James Reynolds, Robert Pichenot and Benno de Terey, well known in the fields of art and decoration, together with amateurs like Lady Peel and Mrs. Carl de Gersdorff, has done a series of arrangements which must have surprised many of the pupils and teachers of Cooper Union Art School. It is to be hoped that this exhibit will encourage the spread of the modern movement in the school, and at the same time arouse the visiting public to do something about arranging for the care and proper display of the marvellous textile collection which Mr. Morgan gave this institution.

"Venice," arranged by James Reynolds, was awarded the first prize by the judges, Robert Edmond Jones, William M. Odom and Mrs. Chalmers Wood. The Baroque forms of his unique and pleasing composition suggested the very essence of the old city; while "L'Invitation Au Voyage" by Robert Pichenot, given the second prize, displayed a masterly sur-réaliste arrangement. Benno de Terey's "Le Temps Retrouvé," showing in three-quarter profile a white XVIIIth century mask, and the characteristic objects belonging to the dandy of the period, set against a gun metal mirror and walls of corrugated white velvet, achieved a telling contrast of old world sentiment against the modern background. Kuniyoshi's still life of black Derby, cigars, a tabloid, silver candlestick and red handkerchief in fine compact composition, provided a telling commentary on his title, "Modern Life."

Lady Peel's arrangement of a tiny ten cent store traveling case, her own well known rat fur-piece, a slipper and a shoe tree, against a black background and arch of two magenta coat hangers, which she entitled "Design for Leaving," attracted the attention which its quality of humor finely deserved.

The third prize was won by Mrs. Carl de Gersdorff for a study, called "Ou est Elle?", composed of an old fashioned Renoir hat, a little parasol, bunch of flowers and a newspaper, placed on a table in a garden setting.

RIEFSTAHL GIVES  
TAPESTRY COURSE

Parallels between modern painting and the earlier phases of tapestry weaving will be one of the features of Dr. R. M. Riefstahl's tapestry lectures in the current spring term of the New York University School of Fine Arts. The lectures, which are just commencing, are given before the specimens themselves, both in the galleries of the Metropolitan Museum, and in private houses and dealers' establishments in New York. The same method will be applied to another New York University course on Oriental Rugs, also given by Dr. Riefstahl.

## TOLEDO

The Toledo Museum of Art will continue its inaugural exhibition of paintings from the permanent collections, which marked the opening of the completed museum, until September. This showing of museum-owned paintings throughout the spring and summer months is an especial advantage in that it will give World's Fair visitors, going to and from the East, the opportunity of seeing the masterpieces of the permanent collections. All current exhibitions which had been planned for the intervening months have been cancelled by the museum.

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AMERICAN COLLECTION

American-Anderson Galleries — Selections from the private collection of the late Charles Hitchcock Tyler were sold from January 24-28 inclusive, bringing a grand total of \$70,535. We list below the highest prices attained in the various sessions of this dispersal, which registered especially high figures for rare early American pottery:

291—Animal statuette—standing buck—Bennington brown-glazed Rockingham ware, Ginsburg & Levy....	\$550
914—Chippendale leather upholstered mahogany claw-and-ball foot wing armchair, American XVIIIth century, Joe Kindig, Jr. ....	775
1147—Set of six Hepplewhite carved and inlaid mahogany shield-back chairs, New York, about 1790; W. R. Nelson Gallery of Art .....	1,200
1162—Sheraton carved mahogany "curved arm" sofa, Duncan Phyfe, New York, 1800-10; W. W. Seaman, Agent .....	1,450
1178—Hepplewhite finely inlaid mahogany swellfront sideboard, American, late XVIIIth century; John Kutz .....	700
1191—William and Mary curly maple six-legged highboy, New England, 1700-10; C. R. Richmond.....	500
1158—Church bell cast by Revere, Boston, dated "1823"; removed from a church in West Newbury, Mass., destroyed by fire about 25 years ago; W. R. Pyne .....	1,300

ARTISTS TO GUIDE  
AT INTERNATIONAL

Visitors to the International-1933 exhibition at Rockefeller Center may, if they wish, be guided through the galleries by one of a group of competent young artists, who have been chosen for this work by Mr. Schnakenberg, through the Art Students League. A charge of 25c per head will be made for this service.

A number of prominent artists whose work is featured in the exhibition, will also offer to conduct groups of visitors, for which a fee of 50c each will be asked. The proceeds collected in both these ways will be given to aid the younger artists in the work. Among the well known men who have volunteered to undertake this guidance are A. S. Baylinson, Arnold Blanch, Alexander Brook, John Stuart Curry, Ernest Fiene, Leon Kroll, Ernest Lawson, Henry E. Schnakenberg, and Niles Spencer.

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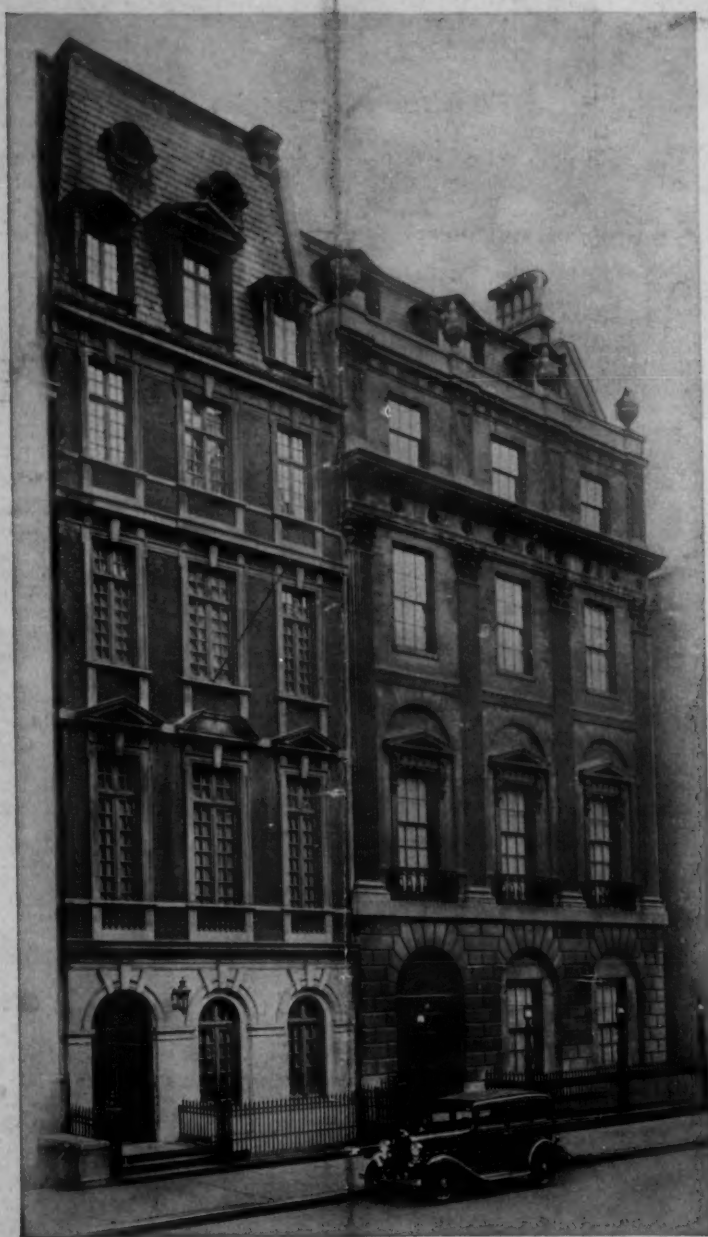
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